

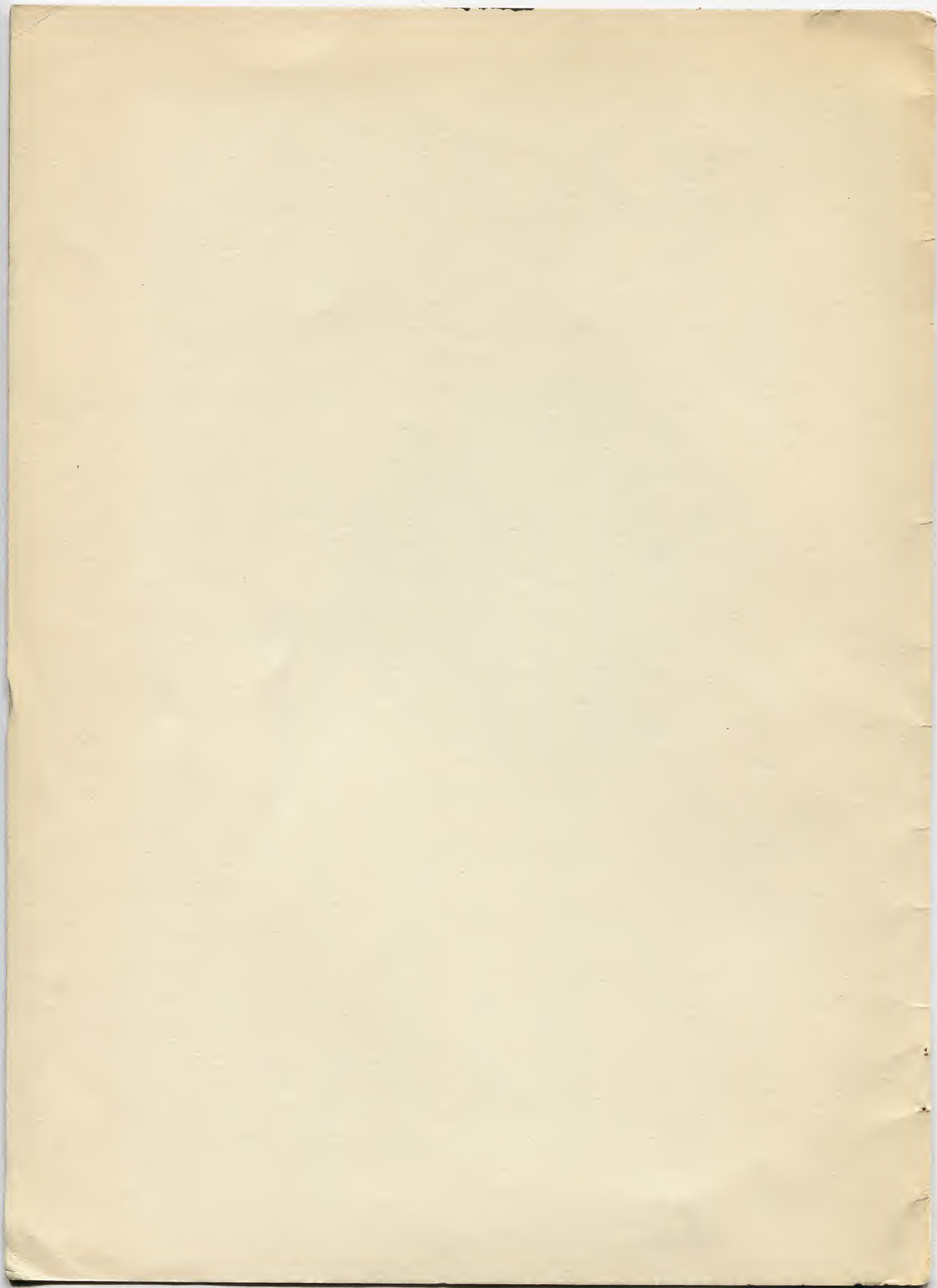
corona

urn, then
tube and through
ends. The opening and
the orifice on the tube is
by a valve at the top of
as may be noticed.
models now at Vendôme in-
one that operates electrically,
ther alternating or direct cur-
It easily makes six demi-tasse
three large cups of coffee. There
six non-electric espressos that
y be heated over a gas or electric
rner quickly and efficiently.
Another version of the espresso
ffee maker, also imported from
ly, is available. It is heated by an
ohol burner, part of the unit,
ich rests on a base beneath the
ndrical urn. Instead of one ori-
rom which the coffee is poured,
ne has multiple tube-like spig-
pair on the two-cup model,
the four-cup.
e models, which are con-
chromium-plated metal,
ee goes into a small
hat is inserted in
n above the

Hand
pliance su
has an over
It is made of c
polished to a mi
infra-red heating e
entire cooking area
roasted, broiled or
an evenness that deli
The utensil produc
black coffee favored b
Spanish and Near East
as Italians, though a n
can brew also may be
Regular drip grind is
Italian or American re
placed in the cylindric
grounds in a bulge-li
section near the end
ing tube. As the w
forced under pres
steam, to the top
passes down the
the coffee grou
closing of th
controlled
the ur

Corona, the product of Linotype research, was designed and tested to provide top-level printing performance in newspapers and catalogs

• LINOTYPE •



"Designed, engineered and tested for top-level news and catalog printing . . ."

corona

is the product of years of Linotype research into newspaper printing performance, with scientific study of letter structure after the shrinkage encountered in dry mat making.

In developing Corona design, letter elements were adjusted not only to minimize changing space relationships and fitting encountered in dry mat making, but also to provide the sharpness of line and contrast in thick and thin strokes, to assure maximum reading speed and eye comfort.

Corona letters were made taller in each point size—the 7 point, for instance, compares with the average 8-point news face. Yet they were skillfully shaped and fitted to provide the economy of a full size smaller. Corona, in short, is truly an engineered type, designed and tested to provide top-level printing performance.

Corona's important advantages are:

1. **Minimizes effect of shrinkage** in dry mat making—as great as 4% in news-column line length.
2. **Larger letters** for quick visibility and speedy, comfortable reading.
3. **Greater economy of space** through compact letter shapes and scientific fitting—a factor in saving newsprint through point-size reduction.

Corona is available in a variety of combinations, and in a wide range of sizes. The convenient Index locates the comparative specimen showings on following pages.

SERIES SHOWINGS	Corona with Italic and Small Caps	10 sizes, p. 4
	Corona with Bold Face No. 2	7 sizes, p. 5
	Corona with Bold Face and with Gothic	p. 5
	Corona with Erbar Bold	11 sizes, p. 6
CLASSIFIED and FINANCIAL COMPARISON	Corona with Erbar Bold—5, 5½ and 6 pt.	pp. 2, 3
	Corona with Bold Face No. 2—5½ and 6 pt.	pp. 2, 3, 16
NEWS BODY COMPARISON	Corona with Erbar Bold—7 pt.	p. 7
	Corona with Bold Face No. 2	
	7½ and 8 pt., 8 pt. No. 1, and 8 pt. No. 2	pp. 8, 9, 10, 11
EDITORIAL COMPARISON	Corona with Erbar Bold—9, 10, 14 pt.	pp. 12, 14
	Corona w Italic and Small Caps—10, 11, 12 pt.	pp. 13, 15

CLASSIFIED **corona** COMPARISON

CORONA with BOLD FACE No. 2 and with ERBAR BOLD

5 and
6 pt.
with
Bold
Face
No. 2
and
Erbar
Bold

HOUSEWORKER, cook, white, sleep in, own room, small ranch home, assist infant & 3-year-old. Good references required, good salary. ROSlyn 3-4519.

HOUSEWORKER, own 2-rm basement apt, bath, in exchange several hrs work daily in late PM. AC 2-2077, 5-7 PM only.

MAN, middle-aged, responsible, varied business experience, familiar with all office work typing, seeking permanent position. Five-day week. N360 Times.

MANAGER dry cleaning store, experienced, seeks permanent position. Out-of-town preferred. N233 Times.

MOTHER'S helper, private room and bath, push-button ranch house, friendly atmosphere. Call BAYSIDE 9-7799.

NURSE, boy 3 years, girl 22 months, recent references necessary. Applicants under 45 years. Lawrence, L. I. Call collect, evening only. CE 9-7780.

NURSE, infant exp only, \$75-\$85; or 8 hrs. Maternity Service Agcy. ES 2-6131.

OFFICE manager, bookkeeper, payroll, presently employed, single, 42, steady, efficient. \$100 week. N220 Times.

POSITION with new ideas, originality, college, sales experience. CL 6-3339.

REFINED woman; boy six, wants summer work country. TA 2-4693.

RESOURCEFUL young man will accept any legitimate proposition whereby can earn \$40,000 one year. N179 Times.

SALES engineer with manufacturing, distributor experience will represent NYC firm in New England. Z632 Times.

SALES trainee, some advertising and selling experience, college graduate, 26, will travel anywhere. KK44 Times.

TWO ambitious young men looking for selling job. Own car. Ready to travel any place. References. A5538 Times.

WOMAN, mature for part-time care of child. Evenings, week-ends; sleep in

5Δ46 on 5 point

HOUSEWORKER, cook, white, sleep in, own room, small ranch home, assist infant & 3-year-old. Good references required, good salary. ROSlyn 3-4519.

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SALES trainee, some advertising and selling experience, college graduate, 26, will travel anywhere. KK44 Times.

TWO ambitious young men looking for selling job. Own car. Ready to travel

5Δ46 on 5 1/2 point

MAN exp for newsstand, full or part time. Call evenings BI 3-1567.

MASONRY Estimator. Westchester concern. Write your experience and salary. Confidential. Z3997 Times.

OFFICE clerk, 30-45. Customer relations correspondence, typing; write orders in office of publishing house. State your experience, references and salary. BOX FR839 TIMES.

PHARMACISTS, upstate New York chain. Good salary, bonus and commission. Apartment available. Guarantee of no less than \$100 per week. Wayne Drug Co., Inc., Newark, N. Y.

PRODUCTION man or woman, experienced offset & letter shop. State salary. S969 Times Downtown.

PRODN asst, 24-30, coll grad; mfg. \$3,300. Mr. Peake Agency, 35 W 53d.

RADIO & Tv Servicemen, \$75. May Agencies, 73 Warren St., N. Y.

SHIPPING clerk. Exp china, glass, assist in shipping dept, later packing; \$40-\$45. Call WA 4-6236.

YOUNG man, assist and sell work clothes, stores, beginner acceptable, wonderful opportunity for advancement. Write details, salary expected, etc. Z6125 Times.

YOUNG man, make self generally useful around factory. Steady work. Flaster Cloak Co. 324 Lafayette St., N. Y. C. (near Bleecker St.). 7th fl.

YOUNG man, veteran, tall, bright, ambitious, anxious learn to become buyer; resident fur buying office. Emanuel Lesser, 370 7 Ave.

6Δ114 on 6 point

BOOK salesmen, work from leads represent Book of Knowledge. Lib. Com. Room 508, 2 W 45th.

BOOKKEEPER, woman acct, individual instruction. Complete FC 6 wks, twice weekly. Grant, 39 W 67 St. TR 7-9506.

COAL-fuel oil, retail, experienced, expand Rockaway territory for new large established concern. Liberal commissions on new and repeat business. Replies confidential. KK246 Times.

COLL prep, math, 7 lang. Remedial any age. Miss Gildner, 614 W 113; UN 4-9259.

EGG canvasser, experienced only. Commission and salary. J. Edwards Farms, 185-08 Jamaica Ave., Hollis.

ENGLISH speech, grammar, composition, vocabulary, conversation. Miss I. Lightfane. Call Tuesday PL 7-0085.

FRENCH Parisienne grammar conversation, Regents. Also class help. RI 9-1053.

FURNITURE salesman, Jr. Oppty for aggressive man. Salary & commission. Almo Furniture, 165 Main St., Yonkers, N. Y. Tele. YO 5-0666 Tuesday.

GROCERY, Paterson, N. J., area; car nec; \$55 plus allow. Remer Agcy., 503 Amsterdam Ave. (ent 42 St.).

JEWELRY salesman to manage large jewelry store. Good at merchandising & window dressing. Good pay & working conditions. Box Z6002 Times.

JEWELRY salesmen (2). Retail; special order work, diamonds, watch & jewelry repair estimates. Salary. Z6301 Times.

LACQUER salesman. Mfr of lacquers & synthetics has opening in Metropolitan terr for exp man. Salary plus commission. Write NT533, 221 W. 41st.

LAMP salesman. Modern lamp store, perm; only exp in lamps need apply. Salary plus comm. PL 5-0059.

MANAGER dry cleaning store, experienced, seeks steady position. N9 Times.
MONOTYPE caster runner (preferably proof-press operator. Call HA 6-1123.

5Δ46 on 5 point

BOOK salesmen, work from leads represent Book of Knowledge. Lib. Com. Room 508, 2 W 45th.

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LAMP salesman. Modern lamp store, perm; only exp in lamps need apply. Salary plus comm. PL 5-0059.

5Δ46 on 5 1/2 point

FOR GIRLS CAMP. Second cook, \$40 week plus maintenance, also porter-maintenance man, \$160 mo. Call 2 to 4 P. M. Phone OR 7-1515, Monday.

FOREMAN. On men's leather waist belts. State experience, salary and references. Z3714 Times.

GARDENER, only thoroughly competent man need apply, age 35 to 45, married, live in Westport, Conn., or vicinity, wages \$70 week. Permanent if satisfactory. Z6409 Times.

GAS station attendants, many, to \$65. Edwards Agencies, 73 Main St.

HOTEL clerk, 6 weeks' vacation relief, knowledge transcript, switchboard; \$10 per day. Apply Mgr. Hotel Monterey, 94th & Broadway.

HOUSE officer over 5'9". 175 lbs. age 35-45, good appearance; 5-day week. HOTEL TAFT, 154 W. 51st St.

IBM Trainees, midnight-8 AM, bank, \$50. Wilman Agency, 11 John St.

INSPECTOR, machine shop; steady. 416 W. 13th St., 3d floor. 9 A.M.

INSURANCE, collecting, soliciting; est route; sal \$55 comm. Z687 Times.

LATHE hands, \$1.90 hr; 5 yrs minimum exp; steady work! Bklyn elev. mfr. Z360 Times, Brooklyn.

LAWYER. For commercial Brooklyn firm. Part or full time. Full particulars and salary. Z6178 Times.

SOAP, Phila ofce, top mfr, Sal plus. ACCURATE AGCY, 53 Nassau St.

TABULATING machine operator (2), IBM. Thorough knowledge of wiring and operating No. 402 and accessory machines. Interviews 9-12 daily. Bay-

6Δ490 on 6 point

CORONA with BOLD FACE No. 2 and with ERBAR BOLD

ADVERTISING salesman for Bergen County shopping newspaper; good opportunity. Salary. Z3862 Times.

APPLIANCE & T V salesman, car, experienced, steady inside position, Queens retailer, top lines. Z3999 Times.

BOOK (2) salesmen, work from leads. Represent Book of Knowledge. Lib. commission. Room 508, 2 W 45th.

CAMERA salesman, expd, retail, accessories; New Jersey. Z6244 Times.

CAR salesmen, salary & comm. Nash Hall Corp, 130 South Columbus Ave, Mt Vernon; Mo 8-6060.

DENTAL salesmen, experienced, retail, open territories Queens, Nassau and Suffolk Counties. Drawing against commission. Z3722 Times.

FURNITURE Salesman, showroom experience preferred, top man for fine furniture showroom; high compensation for right man. Sheffield House Furn. Co., 890 6 Ave. ORegon 4-9060.

GIFT salesman. Est. glass import-factory. Travel-car. Very lib comm paid. Henry J. Field, 35 W Amsterdam Ave.

HOUSEWARE salesmen, established accounts. Expd. Draw vs com. Dandee Sales, 141 Kosciusko St, Brooklyn.

PORTRAIT proof passer. Home sittings, 25% comm. Unlimited proofs. Majosa, 85 Court St., Brooklyn.

SHIPPING clerk, expd in phonograph records preferred, good oppy for right party. Malverne Dist., 24 W 9 St.

STEWARDS-college 8 hrs, 6 days. Refs, gd salary. Fairplay Agcy, 820 Warren.

TOOLMAKER, A 1st class capable surface and cylindrical grinding of form tools, and assisting in general tooling up for defense; good pay. Field, 177 N Mountain Ave., Bronx.

WATCHMAKER for Jamaica Store. Steady position. Apply after 2 P. M. 90-77 Sutphin Blvd., Jamaica.

5 1/2 Δ 80 on 5 point, with short descenders

ADVERTISING salesman for Bergen County shopping newspaper; good opportunity. Salary. Z3862 Times.

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TOOLMAKER, A 1st class capable sur-

5 1/2 Δ 80 on 6 point

5 1/2 pt.
with
Bold
Face
No. 2
and
Erbar
Bold

ACCT, C P A, seeks clients, taxes, audits, bookkeeping service. IL 4-8428.

ADMINISTRATIVE man Friday, age 38, conscientious, honest, experienced in accounting sales, business administration, desires opportunity, permanent. N399 Times, Brooklyn.

BAKERS Specialty Salesman (2). Half century old concern; for metropolitan New York area; drawing account agst comm. State qualifications. H4 Times.

BKKPR-Acct, FC or assist, exp, coll grad, slight handicap, \$45. SL 6-2038.

CHEMIST, cosmetic, pharmaceuticals mfg creams, lotions, alcoholics development. N140 Times, Brooklyn.

CLERK, 7 years Mercantile House, 13 years with Collector Internal Revenue, tax experience. KI 3-3853.

DENTAL tech, finisher, 11 yrs' all-around dentures. KK90 Times.

DENTIST, capable, experienced, good contractor, full time. A585 Times.

EDITORIAL writing, college grad, experienced fiction mag, news agency, desires job with future. N177 Times.

EDITORIAL writing, layout, sought by college English teacher with editorial experience part-time permanent or full-time summer. N28 Times.

MEN'S Clothing \$85-\$100. Und. 40 yrs, medium-low priced dept str, 5d. Bee Agency (Room 606), 120 Liberty St.

REAL Estate salesman, weekends for builder, \$100 per house. GA 7-4487.

SALESMAN, junior, good opportunity learn furniture business. Newark. Salary basis. Kay Furniture, MA 3-1236.

SEAT covers, excellent oppy sell & install. Full charge drive-in premises. Salary & commission. HY 8-5300.

TOBACCO salesmen, sideline or full time, to sell cigarette vending machines direct to location; liberal commission. Apply Mon from 9 to 11 A M or 5 to 6 P M, at 40-14 Astoria Blvd.,

5 1/2 Δ 70 on 5 point, with short descenders

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SEAT covers, excellent oppy sell &

5 1/2 Δ 70 on 6 point

with ITALIC and SMALL CAPS

5 Point (5Δ48) Lower case alphabet, 94 pts.

Figures, .046; comma, period, thin space, .0277. Code, ZORBO

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print 1234 rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print vbcd

10 sizes
with
Italic
and
Small
Caps
.

5 1/2 Point (5 1/2 Δ76) Lower case alphabet, 98 pts. Also short descenders.

Figures, .0484; comma, period, thin space, .0277. Code, ZOKTI

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 1234 printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of vbcd

6 Point (6Δ500) Lower case alphabet, 103 pts.

Figures, .0484; comma, period, thin space, .0277. Code, ZOPVU

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234 in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar vbcd

7 Point (7Δ214) Lower case alphabet, 112 pts.

Figures, .0553; comma, period, thin space, .0277. Code, ZORCU

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234 in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively plea

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers vbcd

5 pt. to
12 pt.

7 1/2 Point (7 1/2 Δ30) Lower case alphabet, 118 pts.

Figures, .0622; comma, period, thin space, .0311. Code, ZOFHI

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234 makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so supe

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- vbcd

8 Point (8Δ574) Lower case alphabet, 118 pts.

Figures, .0622; comma, period, thin space, .0311. Code, ZOFFA

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234 makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so supe

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- vbcd

8 Point No. 1 (8Δ34) Lower case alphabet, 121 pts.

Figures, .0622; comma, period, thin space, .0311. Code, ZOFNI

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234 makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa vbcd

10 Point (10Δ560) Lower case alphabet, 138 pts.

Figures, .0761; comma, period, thin space, .038. Code, ZONZU

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234 do the pace-makers in the art of printing rave over a specific face of type? What do they

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why vbcd

11 Point (11Δ190) Lower case alphabet, 145 pts.

Figures, .083; comma, period, thin space, .0415. Code, ZORDA

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234 Why do the pace-makers in the art of printing rave over a specific face of type? Wh

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design vbcd

12 Point (12Δ562) Lower case alphabet, 155 pts.

Figures, .083; comma, period, thin space, .0415. Code, ZONYO

HOW IS ONE to assess and evaluate a type face in terms of its esthetic de 1234 Why do the pace-makers in the art of printing rave over a specific face of type?

HOW IS ONE to assess and evaluate a type face in terms of its esthetic de vbcd

LIST OF CHARACTERS AVAILABLE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

VBCDE abcdefghijklmnopqrstuvwxyz FGRTJ

, . : ; ? ! (|) * ' - — Æ Œ lb & £ \$. . . fi fl ffi mfi
 , . s ; ? ! A I Q O ' - — Æ Œ lb N £ P L . . . fi y ff w m

12345 Z : () fi ffi fl \$ æ œ 67890

12345 U : () fl ffi fl \$ æ œ 67890

\$ ¶ - [] @ % * † ‡
 \$ ¶ - [] H K X Z & Æ Œ @ % * † ‡

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

with **BOLD FACE No. 2**

5½ Point (5½△80) Lower case alphabet, 94 pts. Also short descenders. Figures, .0441; comma, period, thin space, .0294. Code, ZOS1Z
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print 1234
 rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print 1234
 (Conforms to agate standards adopted by wire circuits)

6 Point (6△114) Lower case alphabet, 103 pts. Figures, .0484; comma, period, thin space, .0277. Code, ZOSJO
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234
 of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234

7½ Point (7½△28) Lower case alphabet, 118 pts. Figures, .0622; comma, period, thin space, .0311. Code, ZOCOL
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
 makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so supe
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
 (Also 7½△44, Teletype, 8 set. Code, ZORUV)

8 Point (8△568) Lower case alphabet, 118 pts. Figures, .0622; comma, period, thin space, .0311. Code, ZOCOS
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
 makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so supe
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
 (Also 8△228, Teletype, 8 set. Code, ZOSHI)

8 Point No. 1 (8△36) Lower case alphabet, 121 pts. Figures, .0622; comma, period, thin space, .0311. Code, ZOHD1
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
 makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

9 Point (9△228) In Process. Lower case alphabet, 129 pts.

Figures, .0692; comma, period, thin space, .0346. Code, ZOSPO

10 Point (10△540) Lower case alphabet, 138 pts.

Figures, .0761; comma, period, thin space, .038. Code, ZOHUS

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
 do the pace-makers in the art of printing rave over a specific face of type? What do they
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

CORONA with **BOLD FACE**

8 Point No. 2 (8△232) Lower case alphabet, 126 pts. Figures, .0622; comma, period, thin space, .0311. Code, ZORED
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234
 makers in the art of printing rave over a specific face of type? What do they see in it? Why is it s
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234
 (Also 8△224, Teletype, 8.66 set. Code, ZOSFA)

CORONA with **GOTHIC**

7½ Point (7½△32) Lower case alphabet, 117 pts. Figures, .0553; comma, period, thin space, .0277. Code, ZOFKU
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
 makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so supe
 HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
 (Also 7½△34, Teletype, 8 set. Code, ZOFTE)

LIST OF CHARACTERS AVAILABLE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

12345 abcdefghijklmnopqrstuvwxyz 67890

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 \$ £ , . : ; ' - ' ? ! - — Æ Œ æ œ . . . () * † ‡ § ¶ [] @ 1b % fi fl ff m m

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

DECIMAL FRACTIONS (8ths)

(For Financial Tabulation, see page 16. Available in 5½ point)

.1 .2 .3 .4 .5 .6 .7
 .1 .2 .3 .4 .5 .6 .7

7 sizes
 with
 Bold Face
 No. 2
 .
 5½ to
 10 pt.

Corona
 with
 Bold Face
 and
 Gothic

COMPARISON **corona** OF SIZES

with ERBAR BOLD

11 sizes
with
Erbar
Bold
•
5 pt. to
14 pt.

5 Point (5Δ46) Lower case alphabet, 94 pts. Figures, .046; comma, period, thin space, .0277. Code, ZOKPU
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print 1234
rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print 1234

5½ Point (5½Δ70) Lower case alphabet, 98 pts. Also short descenders. Figures, .0484; comma, period, thin space, .0277. Code, ZOKNO
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 1234
printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 1234

6 Point (6Δ490) Lower case alphabet, 103 pts. Figures, .0484; comma, period, thin space, .0277. Code, ZOLDU
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234
of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234

7 Point (7Δ202) Lower case alphabet, 112 pts. Figures, .0553; comma, period, thin space, .0277. Code, ZOLEF
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively plea
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

8 Point (8Δ580) Lower case alphabet, 118 pts. Figures, .0622; comma, period, thin space, .0311. Code, ZOKOT
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so supe
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
(Also 8Δ264, Teletype, 8 set. Code, ZOPVU)

8 Point No. 2 (8Δ172) Lower case alphabet, 126 pts. Figures, .0622; comma, period, thin space, .0311. Code, ZOSEF
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234
makers in the art of printing rave over a specific face of type? What do they see in it? Why is it s
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234

9 Point (9Δ204) Lower case alphabet, 129 pts. Figures, .0692; comma, period, thin space, .0346. Code, ZOMRO
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t 1234
pace-makers in the art of printing rave over a specific face of type? What do they see in it? W
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t 1234

10 Point (10Δ546) Lower case alphabet, 138 pts. Figures, .0761; comma, period, thin space, .038. Code, ZOKOZ
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
do the pace-makers in the art of printing rave over a specific face of type? What do they
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

11 Point (11Δ170) Lower case alphabet, 146 pts. Figures, .083; comma, period, thin space, .0415. Code, ZOMSU
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
Why do the pace-makers in the art of printing rave over a specific face of type? Wh
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

12 Point (12Δ554) Lower case alphabet, 155 pts. Figures, .083; comma, period, thin space, .0415. Code, ZOLEL
HOW IS ONE to assess and evaluate a type face in terms of its esthetic de 1234
Why do the pace-makers in the art of printing rave over a specific face of type?
HOW IS ONE to assess and evaluate a type face in terms of its esthetic de 1234

14 Point (14Δ316) Lower case alphabet, 167 pts. Figures, .0968; comma, period, thin space, .0484. Code, ZOMVE
HOW IS ONE to assess and evaluate a type face in terms of its esth 1234
design? Why do the pace-makers in the art of printing rave over a specifi
HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

LIST OF CHARACTERS AVAILABLE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

\$ £ , . : ; ' - ' ? ! - | — Æ Œ æ œ . . . () * † ‡ § ¶ [] @ † b % ñ ñ ff ff ff
\$ £ , . : ; ' - ' ? ! - | — Æ Œ æ œ . . . () * † ‡ § ¶ [] @ † b % ñ ñ ff ff ff
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

7 pt. CORONA with ERBAR BOLD—solid and leaded

Probably at no other period in newspaper history has there been a need for printing news at such materially stepped-up speeds as were required during the recent hectic war years. It was in the midst of this strenuous period that the Linotype face known as Corona was developed . . . a type which answered the growing need for a clean, easy-to-read face which would print clearly under exceedingly high press speeds. At this period, newsprint was scarce—and paper conservation required the use of a compact type for newspaper printing.

Born of Research

In the initial stages of the type's development Linotype typographic experts undertook an extensive research program so that all problems to be met by the new face would be carefully considered before the designing process. They drew upon their wealth of experience in designing newspaper types. They had previously developed, over a period of time, a "Legibility Group" of news faces, members of which are currently read in newspapers all over the world.

With exacting precision, they set to work styling each Corona character with the specific purpose of creating a strong, compact, legible letter that would meet the requirements of faster newspaper production. Months of work went into drawing and redrawing the complete alphabet, figures, and punctuation marks in optically correct proportions and dimensions. Then, master patterns were made to guide the cutting of Corona on steel punches, and the small brass matrices were punched for the casting of slugs on Linotype machines.

More Compact Face

In comparison with most news faces, Corona is actually more compact. It fits more words into a column inch despite its larger, more legible appearance. It incorporates the advantages of increased weight of line, with ample white inside the structure of the letter form, which assures both clarity and good contrast between the black and white elements.

Corona was designed to eliminate one of the major difficulties newspapers face in stereotyping: the control of clarity and sharpness of letter image despite the necessary degree of mat shrinkage. Tests prove that Corona's big, open letters retain every quality of legibility. This results in a cleaner, easier-to-read newspaper.

Fitness For Function

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts

7Δ202 on 7 point. Lines to 21½" column, 221.

Approximate words to column, 1480

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7Δ202 on 7½ point. Lines to 21½" column, 206.

Approximate words, 1380—6.8% less

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Fitness For Function

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face

7Δ202 on 8 point. Lines to 21½" column, 194.

Approximate words, 1300—12.2% less

7 pt.
with
Erbar
Bold
·
solid
and
leaded

7½ pt. CORONA with **BOLD FACE** No. 2—solid and leaded7½ pt.
with
Bold
Face
No. 2

solid
and
leaded

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Fitness For Function

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7½Δ28 on 7½ point. Lines to 21½" column, 206.
Approximate words to column, 1277

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Corona was designed to eliminate one of the major difficulties newspapers face in stereotyping: the control of clarity and sharpness of letter image despite the necessary degree of mat shrinkage. Tests prove that Corona's big, open letters retain every quality of legibility. This results in a cleaner, easier-to-read newspaper.

How is one to assess and evaluate
7½Δ28 on 8 point. Lines to 21½" column, 194.
Approximate words, 1203—5.8% less

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7½Δ28 on 8½ point. Lines to 21½" column, 182.
Approximate words, 1128—11.7% less

8 pt., 8 pt. No. 1 and 8 pt. No. 2 CORONA with **BOLD FACE** No. 2—solid

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How is one to assess and evaluate

8Δ568 on 8 point. Lines to 21½" column, 194.
Approximate words to column, 1203

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Corona was designed to eliminate one of the major difficulties newspapers face in stereotyping: the control of clarity and sharpness of letter image despite the necessary degree of mat shrinkage. Tests prove that Corona's big, open letters retain every quality of legibility. This results in a cleaner, easier-to-read newspaper.

How is one to assess and evaluate

8Δ36 on 8 point. Lines to 21½" column, 194.
Approximate words to column, 1203

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In comparison with most news faces, Corona is actually more compact. It fits more words into a column inch despite its larger, more legible appearance. It incorporates the advantages of increased weight of line, with ample white inside the structure of the letter form, which assures both clarity and good contrast between the black and white elements.

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8Δ232 on 8 point. Lines to 21½" column, 194.
Approximate words, 1106—8.1% less

8 pt.
with
Bold
Face
No. 2
solid

8 pt., 8 pt. No. 1 and 8 pt. No. 2 CORONA with **BOLD FACE** No. 2— $\frac{1}{2}$ pt. leaded

8 pt.
with
Bold
Face
No. 2
.
 $\frac{1}{2}$ pt.
leaded

Probably at no other period in newspaper history has there been a need for printing news at such materially stepped-up speeds as were required during the recent hectic war years. It was in the midst of this strenuous period that the Linotype face known as Corona was developed . . . a type which answered the growing need for a clean, easy-to-read face which would print clearly under exceedingly high press speeds. At this period, newsprint was scarce—and paper conservation required the use of a compact type for newspaper printing.

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In the initial stages of the type's development Linotype typographic experts undertook an extensive research program so that all problems to be met by the new face would be carefully considered before the designing process. They drew upon their wealth of experience in designing newspaper types. They had previously developed, over a period of time, a "Legibility Group" of news faces, members of which are currently read in newspapers all over the world.

With exacting precision, they set to work styling each Corona character with the specific purpose of creating a strong, compact, legible letter that would meet the requirements of faster newspaper production. Months of work went into drawing and redrawing the complete alphabet, figures, and punctuation marks in optically correct proportions and dimensions. Then, master patterns were made to guide the cutting of Corona on steel punches, and the small brass matrices were punched for the casting of slugs on Linotype machines.

More Compact Face

In comparison with most news faces, Corona is actually more compact. It fits more words into a column inch despite its larger, more legible appearance. It incorporates the advantages of increased weight of line, with ample white inside the structure of the letter form, which assures both clarity and good contrast between the black and white elements.

Corona was designed to eliminate one of the major difficulties newspapers face in stereotyping: the control of clarity and sharpness of letter image despite the necessary degree of mat shrinkage. Tests prove that Corona's big, open letters re-

8Δ568 on $8\frac{1}{2}$ point. Lines to $21\frac{1}{2}$ " column, 182.
Approximate words, 1128—6.2% less

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8Δ36 on $8\frac{1}{2}$ point. Lines to $21\frac{1}{2}$ " column, 182.
Approximate words, 1128—6.2% less

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8Δ232 on $8\frac{1}{2}$ point. Lines to $21\frac{1}{2}$ " column, 182.
Approximate words, 1037—13.8% less

8 pt., 8 pt. No. 1 and 8 pt. No. 2 CORONA with **BOLD FACE** No. 2—1 pt. leaded

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Corona was designed to eliminate one of the major difficulties newspapers face in stereotyping: the con-

8Δ568 on 9 point. Lines to 21½" column, 172.
Approximate words, 1067—11.3% less

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Approximate words, 980—18.5% less

8 pt.
with
Bold
Face
No. 2
.
1 pt.
leaded

9 and 10 pt. CORONA with ERBAR BOLD—1 pt. leaded

PRINTING SPEED INCREASED

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A MORE COMPACT TYPE FACE

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Corona was designed to eliminate one of the major difficulties newspapers face in stereotyping: the control of clarity and sharpness of letter image despite the necessary degree of mat shrinkage. Tests prove that Corona's big, open letters retain every quality of legibility. This results in a cleaner, easier-to-read newspaper.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

9Δ204 on 10 point

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10Δ546 on 11 point

11 and 12 pt. CORONA with *ITALIC* and SMALL CAPS—leaded

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11△190 on 12 point

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11 pt.
and
12 pt.
with
Italic
and
Small
Caps
•
leaded

12△562 on 14 point

**CORONA
FOR
YOUNG
READERS**

Large, clear letters
Even color
Compact design
Economy of space

K k

The eleventh letter of the alphabet

keep

1. I **keep** my rabbit in a box.
2. George gave me a ball.
I may **keep** it.
keeps kept keeping

kettle

We heat water in a **kettle**.

key

We lock the door with a **key**.

kick

Ronald **kicks** the ball.
kicks kicked kicking

kindergarten

Little children go to **kindergarten**.
The **kindergarten** is in the school.



"**My!**" said a Mole to a Miner,
"This hole couldn't be any finer.
If we dig downhill
And never stand still,
We'll surely end up in China."



"**No, no, no!**" said the Nightingale.
"I won't sing in this awful gale!
Indeed I've no choice,
It would spoil my voice,
And I'd be as mute as a snail!"



"**Oh!**" said the Owl to the Ostrich,
"I do wish you and I were rich!
We'd buy a flashlight,
And go out at night
To call on the frogs in their ditch."

Above: An inviting page in 14 point Corona with Erbar Bold, and initials in 24 point Spartan Heavy. Text from "Animal Stories" by Georges DuPlaix, courtesy of Simon and Schuster, publishers, New York.

Left: A page stressing definitions for young readers, set in 11 point Corona with Erbar Bold, with display in 14 point Erbar Bold. Text from "The Golden Dictionary," by Ellen Wales Walpole, courtesy of Simon and Schuster, publishers, New York.

PROCESS

**LETTERPRESS, one
and two colors**

52 TITLE Twentieth Century Glass
CLIENT The Metropolitan Museum of Art
DESIGNER Joseph Blumenthal
PROCESS Letterpress
PAPER Lustro Gloss, Winsted Vellum
TYPEFACES Bodoni, Bodoni Book
COMPOSITION Spiral Press and Compo
ENGRAVING Beck Engraving Compa
PRESSWORK The Spiral Press

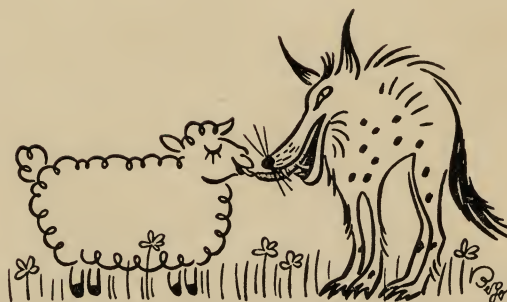
53 TITLE Invitation
CLIENT Art Directors Club of L
DESIGNER Saul Bass, Altadena, Ca
PROCESS Letterpress
PAPER Black and White Enam
TYPEFACE Century Expanded
COMPOSITION Advertisers Compositio
ENGRAVING Times-Mirror Press, Lo
PRESSWORK Times-Mirror Press

54 TITLE Lester O. Schwartz
CLIENT School of Art, Syracuse
DESIGNER John H. Davis, Syracuse
PROCESS Letterpress
PAPER Strathmore Pastelle Pi
TYPEFACES Spartan Medium, Heav
COMPOSITION Onondaga Printing Co.,
ENGRAVING Onondaga Photo-Engra
PRESSWORK Onondaga Printing Co.

55 TITLE Form No. 5
CLIENT Kurt H. Volk, Inc.
DESIGNER Clifton Line
PROCESS Letterpress
PAPER Strathmore Double Dec
TYPEFACE Century Expanded
COMPOSITION Kurt H. Volk, Inc.
ENGRAVING Reiman-Conway Associ
PRESSWORK Kurt H. Volk, Inc.

56 TITLE Soutine Invitation
CLIENT Museum of Modern Art
DESIGNER Edward L. Mills
PROCESS Letterpress
PAPER Warren's Old Style, laid
TYPEFACES Garamond Bold and Lig
COMPOSITION The Manhattan Art Press, Inc.
ENGRAVING Colonial Photo Engraving Corp.
PRESSWORK The Manhattan Art Press, Inc.

CORONA FOR GENERAL COMPOSITION AND JOB WORK



FRIENDSHIP

Aesop: Fine-weather friends are not worth much.

Aristotle: My friends! There are no friends!

Socrates: Be slow to fall into friendship; but when thou art in, continue firm and constant.

Jacques Delille: Chance makes our parents, but choice makes our friends.

Franklin: There are three faithful friends: an old wife, an old dog, and ready money.

Jean Paul Richter: Friendship requires deeds.

Emerson: The only way to have a friend is to be one.

Elbert Hubbard: A friend is a person who knows all about you—and still likes you.

Anonymous: Prosperity makes friends and adversity tries them.

Theophrastus: True friends visit us in prosperity only when invited, but in adversity they come without invitation.

Robert Southey: The loss of a friend is like that of a limb, time may heal the anguish of the wound but the loss cannot be repaired.

Left: Catalog listing, set in 10 point, employing small caps for item heads and Erbar Bold for numerals. From the "Printing for Commerce" exhibit, courtesy of the American Institute of Graphic Arts.

Above: A booklet page in 10 point, employing Corona italic credits, with display in 14 point Corona. Both text and picture from Oscar Berger's "Aesop's Fables," courtesy the John Day Company, publishers, New York, and the author.

FINANCIAL **corona** COMPARISON

CORONA with BOLD FACE No. 2

5½ pt.
with
Bold
Face
No. 2
solid
and
leaded

[Figures after decimal point are eighths]

Stock, div. \$—100s	Sales.	High	Low	Close	Net chge.
Bald Lima H.60...	16	11	10.6	10.6	-.1
Balt & Ohio.....	67	19.1	18.7	19.1	+.1
Do p 5e.....	8	38.6	38.4	38.6	-.2
Bangor & Ar le.....	3	18.6	18.6	18.6	-.2
Barker Bros 2.....	12	22.7	22.6	22.7	+.2
Bath Ir Wk 2.....	2	22.7	22.6	22.7	+.2
Bayuk Cig .80.....	2	10.2	10.1	10.2	+.1
Do p 7.....	4	37.2	37.2	37.2	...
Beaunit M 2.....	23	25.6	24.6	24.6	-1.3
Beck Sh p 4.75.....	20	81.6	81.6	81.6	+1.6
Beech Airc .80.....	2	12.7	12.6	12.7	...
Beech Crk 2.....	10	33.4	33.4	33.4	+.4
Beech Nut 1.60.....	2	31	31	31	...
Beld Hem 1.40.....	4	17	16.7	16.7	-.1
Bell & How .50a.....	2	19.2	19.2	19.2	-.1
Bendix Av 3a.....	35	52.3	51.6	52	...
Benef Ln 2.....	10	29.3	29.1	29.3	+.1
Benguet M .10g .350	2	1.7	2	2	+.1
Best & Co 2.....	4	27.4	27.1	27.4	...
Best Fds 2a.....	5	33.5	33.4	33.5	+.1
Beth Stl 3g.....	78	51.5	51.1	51.2	-.4
Bige San 1.60.....	14	18.5	18.4	18.4	...
Black & Dec 2a.....	4	38	37.6	38	+.1
Blaw Knox 1a.....	1	17.1	17.1	17.1	...
Bliss & Lau .60g.....	2	20	20	20	-.1
Bliss E W 1.....	1	14.7	14.7	14.7	...
Boeing Airp.....	26	46.3	45.4	45.4	-.4
Bohn Alum 1.25g.....	1	37	37	37	-.2
Bon Ami A 1.50g.....	40	29.4	29.1	29.4	+.6
Do B.....	50	10	10	10	...
Bond Strs 1.....	5	14.7	14.5	14.5	-.2
Book of Mon 1a.....	3	10.6	10.5	10.6	+.1
Borden 1.80g.....	5	48.3	48.1	48.2	...
Borg Warn 4a.....	5	64	63.4	63.6	-.2
Do p 3.50.....	10	94.4	94.4	94.4	...
Boston & Me 1g.....	4	13.6	13.5	13.6	-.2
Bow R Bear 2.....	1	28.1	28.1	28.1	-.2
Braniff Airw .25g.....	1	14.1	14.1	14.1	...
Bridg Br 1.40a.....	10	14.5	14.3	14.3	-.3
Briggs Mfg 1.50g.....	4	34.4	34.1	34.4	...
Briggs & St 1a.....	2	37.5	37.5	37.5	...
Bristol My 1.60.....	4	38	37.5	37.5	-.4

5½Δ80 on 5 point, with short descenders

[Figures after decimal point are eighths]

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5½Δ80 on 5½ point

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Bangor & Ar le.....	3	18.6	18.6	18.6	-.2
Barker Bros 2.....	12	22.7	22.6	22.7	+.2
Bath Ir Wk 2.....	2	22.7	22.6	22.7	+.2
Bayuk Cig .80.....	2	10.2	10.1	10.2	+.1
Do p 7.....	4	37.2	37.2	37.2	...
Beaunit M 2.....	23	25.6	24.6	24.6	-1.3
Beck Sh p 4.75.....	20	81.6	81.6	81.6	+1.6
Beech Airc .80.....	2	12.7	12.6	12.7	...
Beech Crk 2.....	10	33.4	33.4	33.4	+.4
Beech Nut 1.60.....	2	31	31	31	...
Beld Hem 1.40.....	4	17	16.7	16.7	-.1
Bell & How .50a.....	2	19.2	19.2	19.2	-.1
Bendix Av 3a.....	35	52.3	51.6	52	...
Benef Ln 2.....	10	29.3	29.1	29.3	+.1
Benguet M .10g .350	2	1.7	2	2	+.1
Best & Co 2.....	4	27.4	27.1	27.4	...
Best Fds 2a.....	5	33.5	33.4	33.5	+.1
Beth Stl 3g.....	78	51.5	51.1	51.2	-.4
Bige San 1.60.....	14	18.5	18.4	18.4	...
Black & Dec 2a.....	4	38	37.6	38	+.1
Blaw Knox 1a.....	1	17.1	17.1	17.1	...
Bliss & Lau .60g.....	2	20	20	20	-.1
Bliss E W 1.....	1	14.7	14.7	14.7	...
Boeing Airp.....	26	46.3	45.4	45.4	-.4
Bohn Alum 1.25g.....	1	37	37	37	-.2
Bon Ami A 1.50g.....	40	29.4	29.1	29.4	+.6
Do B.....	50	10	10	10	...
Bond Strs 1.....	5	14.7	14.5	14.5	-.2
Book of Mon 1a.....	3	10.6	10.5	10.6	+.1
Borden 1.80g.....	5	48.3	48.1	48.2	...
Borg Warn 4a.....	5	64	63.4	63.6	-.2

5½Δ80 on 6 point

Linotype's new Decimal Fractions (8ths)—a single matrix combining the decimal point and figure (.1 .2 .4)—were used in the composition of the three columns above

UNLISTED STOCKS

Bid	Ask	Bid	Ask
AmFurnMt 10½ 11½	HovingCp 7½ 8½		
AmHosSup 32½ 34½	IntiCellucP 58½ 61½		
AmMarietta 27 28½	JeffersElec 25½ 27½		
AmpecoMetals 3½ 6½	JoslynM&S 24½ 27½		
ApexSmelt 28	KaiserStC 25½ 26½		
AtlasBrew 8½ 9½	Krney&Trk 17½ 19½		
Bell&Gosst 25 26½	KelloggCo 51 53½		
BirtmElec 12½ 13½	Lear 3½ 4		
Bowser 6½	LibtLoanA 17½ 18½		
BudaCo 14½ 15½	LongBellBr 26 27½		
BunteBros 8	LyttonSHC 7½ 8½		
CaspInPla 11½ 12½	MarqCeMfg 21½ 22½		
CentRepubl 10½ 11½	MrchtsDistl 4 4½		
CentriSoya 37½ 40	MeyerCORDCo 7 8		
CentSt&Wir 32½ 34½	Mid-ContAirl 8 9		
Chase&Candy 19 24	Minn&ONP 28 30		
ChiNews 30 32	MorrisPaMi 34½ 37		
ChiMil&Lm 36½ 38½	Do p 52		
ChiMidPro 15 16½	NwprtSteel 11½ 12½		
ChiRyEqpt 14 15½	NthwstEng 44½ 47		
Do p 19½ 21½	Nu-Enamel ½ ¾		
ClearingMch 9½ 10½	NutrineCand 2½ 3½		
CollinsRad 14½ 15½	NinPSCom 22½ 23½		
ConnCG 7½ 8½	PettibMulll 46½ 49		
CoryCorp 3½ 4½	PheollMfg 19½ 21		
CreamyPMf 22½ 24½	PickringLbr 28½ 30½		
Drewrys 15½ 16½	Poor&Co 20½ 22½		
Eversharp p 14½ 16½	PrtsmthStd 15½ 16½		
FedEnterpri 9½ 10½	RepbNaGas 45½ 48		
Do p 16½ 18½	RoperGeod 25 27		
FedScwWks 17½ 19½	ScottRadLab 3 3½		
FteBG&M 17½ 20	SearleCo 59½ 62½		
FoxDeLx,Ind 3 3½	SignStlSt p 47½ 49½		
Do Mich 3½ 3¾	SivverStCa 19 20½		
FullerMfg 13½ 14½	Skisaw 19½ 21½		
GenBtrs 4½ 5	SnopOnTls 18½ 18		
GerberProd 30½ 32½	SpencerCh 48½ 50½		
Gid&LwMT 12½ 13½	SpragueElec 40 42½		
GisholtMch 17 18½	StaleyAEM 26½ 28½		
GlassFibrin 16½ 17½	StandMill 9½ 10½		
GlobeStThe 18½ 19½	StiProdEng 13 14½		
GoodmMfg 53 56½	Struths-W 20½ 22½		
GLakesInd 4½ 5½	TnGas&Tr 25 26½		
HarrisHall 13 15	TexEasTrns 18 19½		
Hart-Carter 7½ 8½	TexGasTr 16½ 17½		
HaskelliteMf 6½ 7½	TokheimOil 16 17½		
HearstCPA 15½ 16½	USTrkLine 14½ 15½		
HooverCo 17½ 19	UtdSYds p 10½ 11½		

5½Δ80 on 5 point, with short descenders

BOARD OF TRADE FUTURES PRICES
[Wednesday, Aug. 22: Grains, dollars per bushel; lard and soybean oil, cents per pound]

	Open	High	Low	Close	Prev. close	Yr. ago	Season's range
September	2.42	2.42½	2.41½	2.41½	2.41½	2.25	2.57½-2.32
December	2.45½	2.45	2.44½	2.44½	2.44½	2.28½	2.59½-2.35½
March	2.47½	2.47½	2.46½	2.46½	2.46½	2.29½	2.58½-2.38½
May	2.45½	2.45½	2.44½	2.44½	2.44½	2.26½	2.48½-2.38
July	2.37½	2.37½	2.37	2.37½	2.36½	2.27½	2.33½
September	1.74½	1.74½	1.73½	1.73½	1.74½	1.52½	1.89½-1.63½
December	1.66½	1.66½	1.67½	1.66½	1.66½	1.45½	1.84½-1.54
March	1.70½	1.70½	1.70½	1.70½	1.70½	1.48½	1.74½-1.59½
May	1.71½	1.72	1.72½	1.71½	1.71½	1.50	1.72½-1.62
July	1.72½	1.72½	1.72½	1.72½	1.72½	1.70½	1.67½
September	.79½	.79	.79½	.78½	.79½	.77½	.98½-72½
December	.83½	.83½	.83½	.82½	.82½	.83½	.78½-.99½
March	.86½	.86½	.86½	.85½	.85½	.86½	.78½-.88
May	.86½	.86½	.86½	.85½	.85½	.86½	.75½-.88
July	.82½	.82½	.82½	.82½	.82½	.82½	.83
September	1.72½	1.72½	1.68½	1.68½	1.67½	1.37½	1.98½-1.64
December	1.73½	1.73½	1.70½	1.71	1.70½	1.74½	2.01
May	1.74½	1.74½	1.72	1.72½	1.72½	1.75½	1.79
July	1.66	1.66	1.66	1.66	1.68	1.68	1.72½
September	2.89	2.88½	2.89½	2.87½	2.87½	2.89	3.42½-2.71½
November	2.75½	2.75	2.75½	2.73½	2.73½	2.75½	2.48
January	2.78½	2.78½	2.76½	2.76½	2.78½	2.49½	3.31½-2.64½
March	2.80	2.80	2.78½	2.78½	2.80½	2.53	2.98½-2.66½
May	2.82½	2.80½	2.81	2.80½	2.82	2.54½	2.87½-2.68½
September	17.62-17.65	17.65	17.15	17.15	17.57	14.37	20.52
October	16.32-16.30	16.32	15.90	15.95-15.90	16.27	14.42	20.25
November	14.80	14.80	14.55	14.55	14.82	14.30	18.20
December	14.90	14.90	14.67	14.67	14.95	14.65	17.65
January	14.67	14.67	14.67	14.67	14.80	14.65	16.80
March	14.57	14.57	14.57	14.57	14.80	14.65	17.20

5½Δ80 on 6 point

corona

UNIT-WIDTH MATRICES

FOR TELETYPESETTER



lower case
alphabet,
118 points
figures,
.0553

7½ point Corona w Bold Face No. 2

Linotype has an extensive choice of faces for Teletypesetter-equipped machines. Each font has been specially engineered for Teletypesetter use, as is this 7½ point Corona with Bold Face No. 2. Every single matrix is made to Teletypesetter specifications to provide proper word- and letter-spacing, and to assure trouble-free perforator operation. And yet, there is no impairment of legibility and reading ease in Linotype's Teletypesetter faces.

How is one to assess and evaluate a type face in terms of its esthetic

7½Δ44. Corona with Bold Face No. 2
Code, ZORUV

7½ point Corona with Gothic

Linotype has an extensive choice of faces for Teletypesetter-equipped machines. Each font has been specially engineered for Teletypesetter use, as is this 7½ point Corona with Gothic. Every single matrix is made to Teletypesetter specifications to provide proper word- and letter-spacing, and to assure trouble-free perforator operation. And yet, there is no impairment of legibility and reading ease in Linotype's Teletypesetter faces.

How is one to assess and evaluate a type face in terms of its esthetic

7½Δ34. Corona with Gothic
Code, ZOFE

8 point Corona with Bold Face No. 2

Linotype has an extensive choice of faces for Teletypesetter-equipped machines. Each font has been specially engineered for Teletypesetter use, as is this 8 point Corona with Bold Face No. 2. Every single matrix is made to Teletypesetter specifications to provide proper word- and letter-spacing, and to assure trouble-free perforator operation. And yet, there is no impairment of legibility and reading ease in Linotype's Teletypesetter faces.

8Δ228. Corona with Bold Face No. 2
Code, ZOSHI

8 point Corona with Erbar Bold

Linotype has an extensive choice of faces for Teletypesetter-equipped machines. Each font has been specially engineered for Teletypesetter use, as is this 8 point Corona with Erbar Bold. Every single matrix is made to Teletypesetter specifications to provide proper word- and letter-spacing, and to assure trouble-free perforator operation. And yet, there is no impairment of legibility and reading ease in Linotype's Teletypesetter faces.

8Δ264. Corona with Erbar Bold
Code, ZOPVU



lower case
alphabet,
128 points
figures,
.0599

Corona No. 2 with Bold Face

Linotype has an extensive choice of faces for Teletypesetter-equipped machines. Each font has been specially engineered for Teletypesetter use, as is this 8 point Corona No. 2 with Bold Face. Every single matrix is made to Teletypesetter specifications to provide proper word- and letter-spacing, and to assure trouble-free perforator operation. And yet, there is no impairment of legibility and reading ease in Linotype's Teletypesetter faces.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and

8Δ224. Corona No. 2 with Bold Face. Code, ZOSFA



corona

• **LINOTYPE** •

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